







# THE HISTORY OF THE UNITED STATES

THE HISTORY OF THE UNITED STATES  
OF AMERICA  
FROM THE FIRST SETTLEMENTS  
TO THE PRESENT TIME  
BY  
JOHN F. JOHNSON  
OF THE CITY OF NEW YORK  
IN TWO VOLUMES  
VOL. I.  
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## “THE TURNING POINT OF THE MIDDLE AGES”

(The German Emperor Henry IV Sues the Pope for Pardon.)

*From an Italian painting of the eighteenth century*

THE striking event here depicted has been called “the turning point of the Middle Ages,” meaning that from this time onward the intellect, the force of the spirit, was to rule men rather than the force of the body. The Pope, the chief spiritual guide of men, stood for one moment at least, dominant over the Emperor, who was the representative of physical power, of force of arms.

This happened more than two centuries after Charlemagne’s day. The German Emperor of the moment was Henry IV, who, having quarrelled with the Pope, had vowed to drag him from his throne. But the Pope happened to be a wise and strong man, known as Gregory VII, and such was his influence upon all Henry’s subjects that they threatened to abandon the Emperor altogether if he did not submit to the religious commands of the Pope. Henry raved and stormed; but he had to submit at last, and journeyed in the midst of winter across the passes of the Alps to the Italian castle of Gregory at Canossa. Here Henry stood as a penitent barefoot in the winter snow while his envoy entreated Gregory to admit the Emperor to his presence and pardon his sins. The Pope kept the earthly head of the world waiting three days in his courtyard before granting him forgiveness.

You will find the phrase still used to-day, when the power of a church forces some political authority to submit to its will, we say “he must go to Canossa.”









## THE NEW OF THE FARMER

A NEW AND COMPLETE SYSTEM OF FARMING

BY J. B. ALLEN, ESQ., OF THE COUNTY OF MIDDLESEX.

**T**HE NEW OF THE FARMER, OR, A NEW AND COMPLETE SYSTEM OF FARMING, IN ALL ITS BRANCHES, AS PRACTISED IN THE COUNTY OF MIDDLESEX, BY J. B. ALLEN, ESQ., OF THE COUNTY OF MIDDLESEX. THIS WORK, WHICH IS THE FIRST OF THE SERIES, CONTAINS A FULL AND COMPLETE SYSTEM OF FARMING, IN ALL ITS BRANCHES, AS PRACTISED IN THE COUNTY OF MIDDLESEX, BY J. B. ALLEN, ESQ., OF THE COUNTY OF MIDDLESEX. THE SECOND PART OF THE SERIES, WHICH IS THE SECOND OF THE SERIES, CONTAINS A FULL AND COMPLETE SYSTEM OF FARMING, IN ALL ITS BRANCHES, AS PRACTISED IN THE COUNTY OF MIDDLESEX, BY J. B. ALLEN, ESQ., OF THE COUNTY OF MIDDLESEX. THE THIRD PART OF THE SERIES, WHICH IS THE THIRD OF THE SERIES, CONTAINS A FULL AND COMPLETE SYSTEM OF FARMING, IN ALL ITS BRANCHES, AS PRACTISED IN THE COUNTY OF MIDDLESEX, BY J. B. ALLEN, ESQ., OF THE COUNTY OF MIDDLESEX. THE FOURTH PART OF THE SERIES, WHICH IS THE FOURTH OF THE SERIES, CONTAINS A FULL AND COMPLETE SYSTEM OF FARMING, IN ALL ITS BRANCHES, AS PRACTISED IN THE COUNTY OF MIDDLESEX, BY J. B. ALLEN, ESQ., OF THE COUNTY OF MIDDLESEX. THE FIFTH PART OF THE SERIES, WHICH IS THE FIFTH OF THE SERIES, CONTAINS A FULL AND COMPLETE SYSTEM OF FARMING, IN ALL ITS BRANCHES, AS PRACTISED IN THE COUNTY OF MIDDLESEX, BY J. B. ALLEN, ESQ., OF THE COUNTY OF MIDDLESEX. THE SIXTH PART OF THE SERIES, WHICH IS THE SIXTH OF THE SERIES, CONTAINS A FULL AND COMPLETE SYSTEM OF FARMING, IN ALL ITS BRANCHES, AS PRACTISED IN THE COUNTY OF MIDDLESEX, BY J. B. ALLEN, ESQ., OF THE COUNTY OF MIDDLESEX. THE SEVENTH PART OF THE SERIES, WHICH IS THE SEVENTH OF THE SERIES, CONTAINS A FULL AND COMPLETE SYSTEM OF FARMING, IN ALL ITS BRANCHES, AS PRACTISED IN THE COUNTY OF MIDDLESEX, BY J. B. ALLEN, ESQ., OF THE COUNTY OF MIDDLESEX. THE EIGHTH PART OF THE SERIES, WHICH IS THE EIGHTH OF THE SERIES, CONTAINS A FULL AND COMPLETE SYSTEM OF FARMING, IN ALL ITS BRANCHES, AS PRACTISED IN THE COUNTY OF MIDDLESEX, BY J. B. ALLEN, ESQ., OF THE COUNTY OF MIDDLESEX. THE NINTH PART OF THE SERIES, WHICH IS THE NINTH OF THE SERIES, CONTAINS A FULL AND COMPLETE SYSTEM OF FARMING, IN ALL ITS BRANCHES, AS PRACTISED IN THE COUNTY OF MIDDLESEX, BY J. B. ALLEN, ESQ., OF THE COUNTY OF MIDDLESEX. THE TENTH PART OF THE SERIES, WHICH IS THE TENTH OF THE SERIES, CONTAINS A FULL AND COMPLETE SYSTEM OF FARMING, IN ALL ITS BRANCHES, AS PRACTISED IN THE COUNTY OF MIDDLESEX, BY J. B. ALLEN, ESQ., OF THE COUNTY OF MIDDLESEX.







## THE POWER OF THE EMPEROR

(Emperor Barbarossa Expels the Citizens of Milan.)

*From a painting by Karl Siroboda, a recent Polish artist*

THE strife between Pope and Emperor continued in one form or another for several centuries. The cities of Italy grew into strong independent communities, each guarded by its walls and successfully protecting itself against all comers. Usually these cities upheld the cause of the Pope, and thus often found themselves in antagonism to the Emperors. Most powerful of the rulers of the twelfth century was the German Emperor Frederick Barbarossa. Most powerful of the Italian cities was Milan. Once Frederick besieged it and was repulsed from before its walls. But he came again with another army and after a three years' siege compelled the Milanese to surrender. This marked the highest point of the power of the emperors in Italy. Frederick resolved to destroy Milan completely. The celebrated flagstaff of the city was broken down; the citizens were compelled to pass in submissive procession before the Emperor's throne and were then driven into banishment. The entire city was torn down and levelled with the dust.

The Milanese exiles, however, roused all Italy to resist the emperor. They were intensely proud of their city, and they carried their pride and bitterness with them into exile. A few years later they and their allies completely defeated Frederick in a great battle at Legnano, and his power over Italy was broken.











## EDUCATION IN THE AMERICAN NORTH

THE AMERICAN NORTH, 1800-1860

**D**URING THE AMERICAN NORTH, 1800-1860, the educational system was in a state of transition. The American North was a region of great diversity, with a wide range of educational institutions and practices. The American North was a region of great diversity, with a wide range of educational institutions and practices.

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## FOUNDING OF THE FRANCISCAN BROTHERHOOD

(St. Francis Teaches Charity to the World.)

*After the bas-relief by Augustin Querol, the contemporary French sculptor*

**D**URING these centuries of antagonism between war and religion, the most far-reaching of all the influences by which the might of the Church was extended, was the formation of the "brotherhoods" of monks. The most celebrated and most widely-spread of these brotherhoods was the order of Franciscans, founded early in the thirteenth century by St. Francis of Assisi. This noble saint and remarkable man was the best embodiment we know of Christian love and charity. In the midst of an age of ignorance and barbaric cruelty he not only devoted his own life to helping the afflicted but also roused vast numbers of other people to the duty of humanity. In the great charitable order which he founded there were members of three degrees, those of the first degree being bound like himself to live as monks and devote their whole existence to the care of the afflicted, while the third or lowest rank of vows only pledged the member to a mild form of service which did not withdraw him from ordinary life and business. Millions of people all over Europe entered this "third order" of Franciscans so that its influence on both religious and political life became stupendous.

St. Francis himself is said to have been the most inspiring of preachers, his influence being equally effective in soothing the pangs of the dying or in rousing the enthusiastic devotion of the heedless crowd.













## THE VENETIANS IN THE EAST

(The Doge Dandolo Leads the Crusaders Against Constantinople.)

*By the noted French artist, Gustave Doré (1832-1883)*

**A**MONG all the independent little city-states which thus grew up in Italy during these centuries of strife, the one which developed earliest and lasted longest was Venice. She had also the most widespread dominion. Her strength and security were largely due to her peculiar situation. Built upon islands in the midst of the sea, she could not easily be reached by any of the various armies which ravaged Italy. She became a naval power, the "Queen of the Adriatic." Her fleets dominated the Mediterranean; her merchants were, as once the Carthaginians had been, the chief traders of the world.

The Crusades contributed largely to Venetian power. Her fleets carried the Crusaders to the Holy Land, and she charged heavy prices for her services. On one occasion the Venetian duke or "Doge" Dandolo demanded that the Crusaders should aid him in a war against the old "Roman Empire of the East," which still existed in feeble fashion, with its capital at Constantinople. The eastern Emperor in the celebrated interview here illustrated defied and ridiculed the aged Dandolo. But Dandolo and the Crusaders conquered Constantinople, and thus brought Venice to the height of her great power.







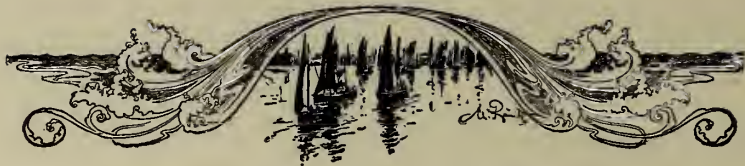






MASSACHUSETTS





## MARCO POLO AT CURZOLA

(The Explorer Leads His Venetian Countrymen in Battle.)

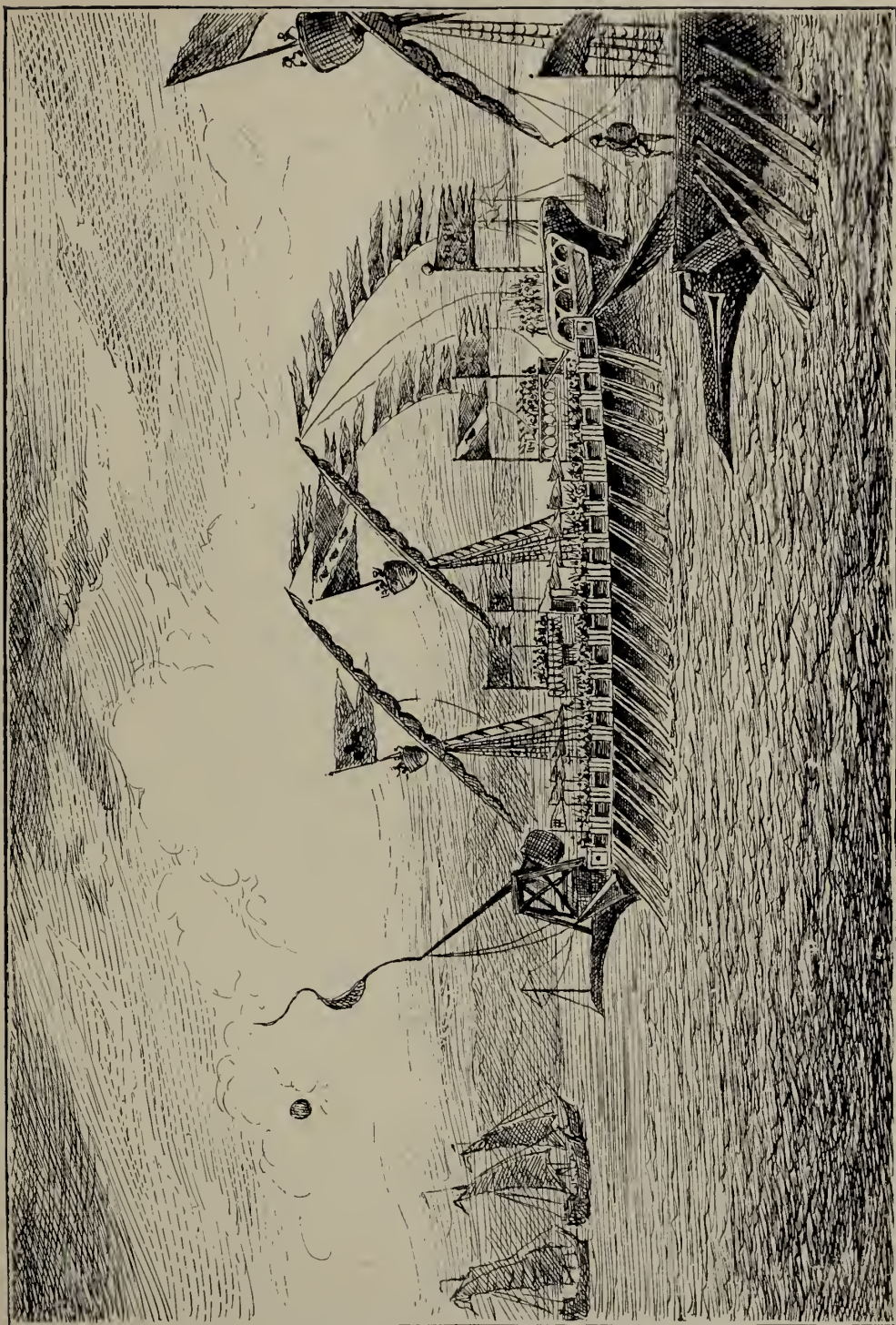
*Copied from an ancient Italian print*

A TYPICAL Venetian of the Middle Ages, and of all Venetians the best known to our own day, was Marco Polo. He stands as earth's most celebrated traveler. A merchant like all Venetians, he made his way by sea and land to China, traded there for years and finally reached home again after exploring wider regions than any earlier man had trodden. So exaggerated did Marco Polo's stories of China seem to his countrymen that they jestingly called him Marco "Millions." Yet almost everything he told has since been verified.

His stories might never have been preserved for us had he not been captured in battle by the Genoese. Genoa was the rival of Venice, the other great maritime republic of Italy in the thirteenth and fourteenth centuries. In 1298 the fleets of Venice and Genoa met in a tremendous battle off Curzola. Marco Polo, in command of one of his country's galleys, armed with a huge sling for hurling rocks from the bow, led the way. The Venetians were defeated, and their fleets for a century were expelled from the western Mediterranean. Marco "Millions" was taken captive, and in his Genoese prison met a writer who eagerly copied down the full narrative of the traveler's adventures. After being ransomed, Marco spent his declining years in high honor among the Venetians.















## DANTE MOURNS THE DEATH OF HIS LOVE

(The Maids of Florence Pity the Sorrow of the Poet.)

*From the painting by Marcel Rieder, a contemporary Alsatian artist*

A WONDERFUL intellectual revival known as the Renaissance swept over Italy toward the end of the thirteenth century, and extended from Italy to the rest of Europe. The principal center of this great movement was the Italian city of Florence, which became as celebrated for its art and literature as Milan had been for its military strength, or Venice and Genoa for their mastery of the seas. The chief glory of the Florence of those days, and the chief figure of all Italian literature, is the poet Dante. His life was a melancholy one. In his book the "New Life," he himself describes for us something of his early love affair, how he felt inspired at sight of the young maiden, Beatrice, how her people wedded her to a man of higher rank and fortune than he, and how he learned of her death and mourned for her. He never seems to have known Beatrice at all well, but his poetic devotion to her saddened his whole life. Other causes added to his gloom; he was exiled from his native Florence and driven as a wanderer from city to city. In this exile he wrote his wonderful "Divine Comedy," the epic of life here and hereafter. Its picture of the sufferings of the souls of the condemned was so vivid that thereafter Dante was known to his contemporaries as "the man who had been in hell." The tragic face of the man which has been preserved in his portrait bust shows that he must indeed have faced bitter pangs of agony.









THE SCOTTISH JURY

Mr. J. H. "Griffiths" 11/10/18





## THE SCOURGE OF ITALY

(Marauders of the "Great Company" Plundering a Monastery.)

*From a painting by the contemporary German artist, Gustav Gaupp*

THE glorious sun of freedom and progress which shone over all Italy in the days of Dante, was darkened by a growing evil which ultimately plunged the whole land into the darkness of servile subjugation and decay. This downfall of mediæval Italy was due to the incessant wars waged by the little city-states against one another. For these wars the wealthy merchant cities hired soldiers, until all the wild and lawless fighters of northern Europe, Germans, French and English, flocked to Italy. Here they formed themselves into "companies" selling their services to one state or another, and in the interval when they were not hired, fighting and plundering on their own account. Had the Italian cities united, they could easily have exterminated these marauders; but in the absence of any such concerted effort, the "companies" ruined Italy.

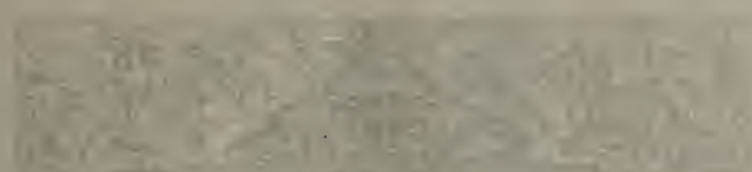
The first of these bands to rise to importance was the "Great Company," which about 1350 is said to have numbered over twenty thousand men. These lived upon the country which they desolated. They plundered the monasteries, as our picture shows them. They stormed and sacked the smaller cities. This "Great Company" finally exhausted itself, but others followed it. Never elsewhere has a nation's own folly created such a scourge for its destruction.











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### THE VENETIAN "THREE"

(The Terrible Secret Council Approving a Judicial Murder.)

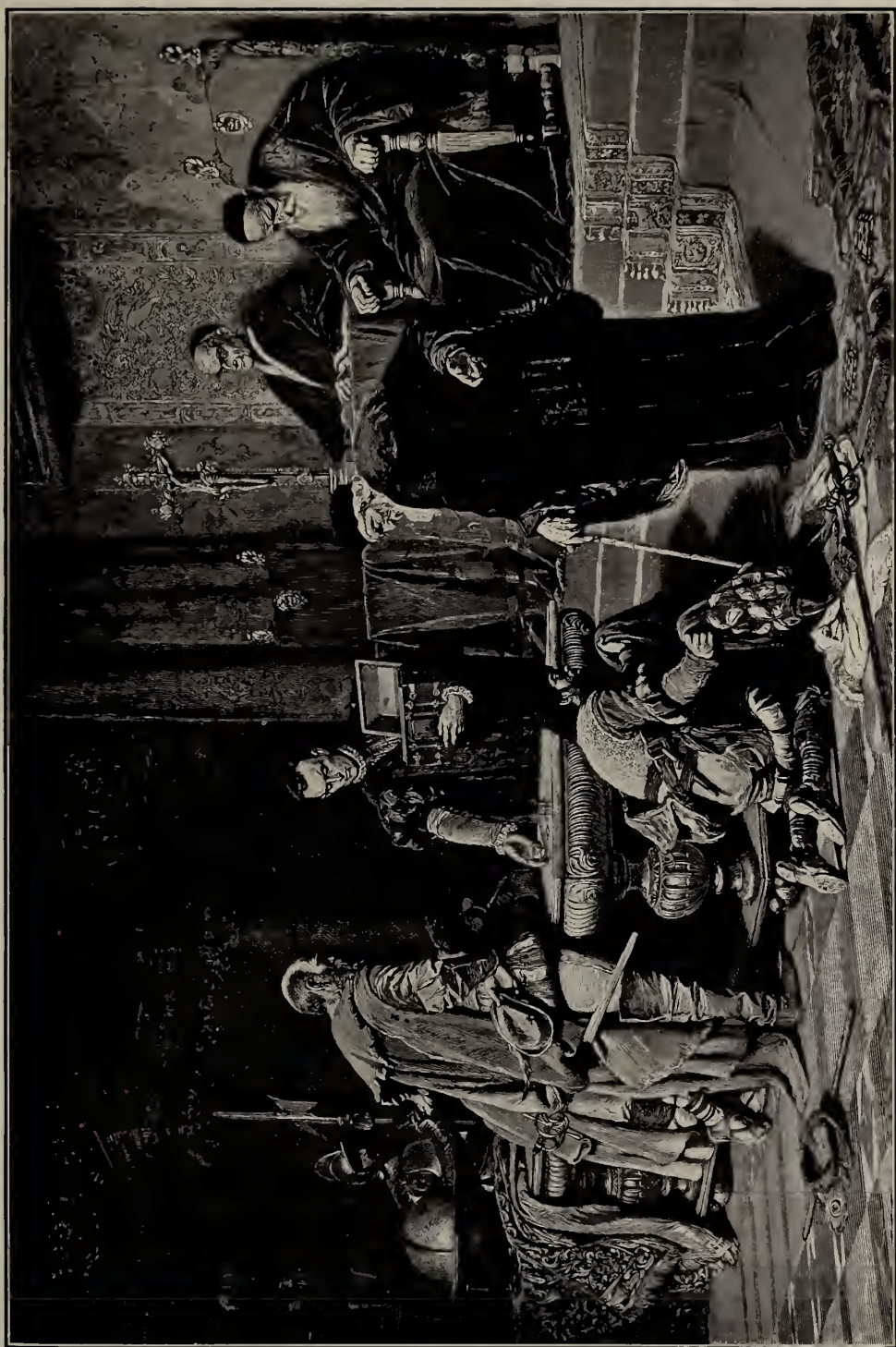
*By the noted Austrian artist, Carl von Piloty (1826-1886)*

VENICE in its island seclusion escaped the assaults of the "companies" of marauders who ravaged Italy, and as a result it outlasted all the other city republics. But Venice succumbed to another evil, a too tyrannical government at home. Gradually all power in Venice centered in the nobility; then these delegated their control to a "council of ten"; and these in turn established in 1454 a secret "council of three."

The mysterious "Three," whose identity was unknown to any except the council of ten, ruled Venice with a rod of iron. Their power was absolute. They had spies everywhere. In the ducal palace in Venice may still be seen the "lion's mouth," the hole into which any man might drop a paper accusing his neighbor to the Three. Indeed he who heard of anything treasonable was required by law thus to give secret notice of it, and if he failed his own life was forfeited. Thus no man dared trust another; conspiring became impossible. One of the rules of the Three was to get rid of their enemies as quietly as possible by poison or by secret arrest. They tortured their victims into confessions, and brought them out to execution bound and gagged, so as to terrify others. They hired secret assassins who were required to bring before the Three the gory evidence of a severed head or hand to prove they had accomplished the murder assigned to them. So all freedom and with it all real patriotism died in Venice.











## THE DAY OF VENGEANCE

THE DAY OF VENGEANCE. THE DAY OF VENGEANCE. THE DAY OF VENGEANCE.

I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I have managed to find some time to write to you. I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I have managed to find some time to write to you. I have been thinking of you very much lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I have managed to find some time to write to you.





## THE DAY OF VANITIES

(Savonarola's Preaching Persuades the Florentines to Discard Their  
Worldly Treasures.)

*From the painting by the recent German artist, Ludwig von Langen-  
mantel*

IN the year 1490 Florence became the scene of a remarkable religious revival. By this time, the love of life itself, of its merely human joys and pleasures had been so fostered by the Renaissance, that in most Italian cities this joy of living had quite crowded out the religious thoughts of a life beyond this. Especially was Florence devoted to the pleasures of the present world. Then there arose the monk Savonarola, who preached to the Florentines with such intensity and conviction that they became horrified at their own deadness of soul. With loud lamentations they crowded around Savonarola, and at his command appointed a "day of vanities" whereon every one brought forth his favorite worldly treasures and with solemn ceremonies threw them into a bonfire to be destroyed. Marvelous indeed were the "vanities" thus discarded. The wealthy ladies sacrificed their laces and their robes, the men their velvets and their jewels. Pictures, statues, beautifully decorated books, art objects which can never be recreated, were here destroyed in this sudden rage for virtue.

The fickle crowd soon wearied of this religious mortification, and within a few years Savonarola was strangled and burned by his own Florentines on a charge of heresy.













## BORGIA'S DOWNFALL

(Cæsar Borgia, the Poisoner, Expelled from the Vatican.)

*From a painting by the contemporary Italian artist, G. L. Gatteri*

WHILE Florence was thus ecstatically devoting herself to religion, Rome was plunged into an extravagance of evil still more startling. The wicked Spanish family of the Borgias gained control of Rome, because one of their number had been made Pope as Alexander VI. The Borgias are commonly held up to execration as the acme of mediæval horror. They were poisoners, who did openly what we have just seen that the Venetian Three did secretly, disposed by murder of all who interfered with their plans. Most notorious of the Borgias are Cæsar and his sister Lucrece. Lucrece is said to have poisoned three husbands. Cæsar joined with his father, the Pope Alexander, in a series of poisonings and other crimes by which he gradually made himself master of a large principality, and became the most powerful prince of Italy.

The Borgia downfall came by a weird stroke of retributive justice. Cæsar and Alexander both drank by accident of a poison they had prepared for another. Alexander died. Cæsar sank into a long illness, during which his enemies were able to grasp all his estates and break his power. Then he was turned out of his quarters in the great papal palace of the Vatican, which he had shared with his uncle. Our picture shows his enemies watching with ill-concealed triumph the departure of the sick man carried helpless in a litter.











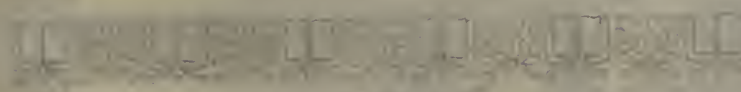
## THE REVIVAL OF ANCIENT ART

When, however, the artist is not content with the mere imitation of nature, but seeks to express his own feelings and thoughts, he is engaged in the higher art.

It is the duty of the artist to express his own feelings and thoughts, and to do so in a manner which is both true and beautiful.

**A**ND now, we have seen the history of the revival of ancient art. We have seen how the artists of the Middle Ages, and the artists of the Renaissance, and the artists of the eighteenth century, and the artists of the nineteenth century, have all sought to revive the art of the ancients. We have seen how they have sought to do this in various ways, and how they have succeeded in some cases, and failed in others. We have seen how they have sought to do this in various ways, and how they have succeeded in some cases, and failed in others. We have seen how they have sought to do this in various ways, and how they have succeeded in some cases, and failed in others.

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## THE REVIVAL OF ANCIENT ART

(Pope Julius II. and His Court Admire the Newly Discovered Statue of Apollo)

*By Carl Becker, the noted German artist, painted in 1887*

AFTER the overthrow of the Borgias the noted Pope, Julius II, succeeded to the papal authority in Rome.

It was in the days of Julius that Luther visited Rome, and was so shocked by the splendor and irreligious display there that he originated the "Protestant Reformation." This resulted in divorcing a large portion of Europe from the Roman Catholic Church, and this curtailed the papal power. Julius was not what one would call an evil man, but he was certainly a most ineffective leader for the Roman Church in that hour of its danger. He devoted himself very largely to art, and was one of the chief patrons of the wonderful artists whose work was at this time attracting all Italy. The predecessor of Julius had begun rebuilding Rome, and he continued the work. In its course the ruins of ancient Rome were unearthed and many remarkable statues were discovered. These served as copies for the Italian artists and developed a high standard of artistic taste.

Most noted of all the Greek and Roman sculptures thus regained was the "Apollo Belvidere," the statue of the ancient god of manly beauty. Our illustration shows this statue as it was brought before Julius, while around him are grouped the celebrities of his court and the great artists of the day who were inspired by the Apollo. The youthful Raphael stands near the Pope; the mighty master of the time, Michael-Angelo, is at the extreme left of the picture with Vittoria Colonna, the lady of his love.











FOR L. AND D. ARTIST





## POPE AND ARTIST

(Pope Leo X. Mourning the Death of Raphael.)

*From a painting by the contemporary Italian artist, Pietro Michis*

MORE celebrated even than Michael-Angelo as the last and highest expression of the artistic impulse of the Italian Renaissance is the painter Raphael. Raphael's brief life was one rapid succession of triumphs. Earlier artists had been compelled to struggle toward success through many obstacles; but young Raphael came forward just when all Italy was so intoxicated with enthusiasm for art, when criticism had reached such a point of skill, that his genius was instantly recognized and every hand was reached out to help him. Raphael worked first in Florence, but was summoned to Rome in 1508 by the Pope Julius II, and from then until his death was engaged principally on the paintings with which he beautified the papal palace, the Vatican. The next Pope, Leo X, another devotee of art, made Raphael his personal friend and favorite.

Our illustration shows Leo mourning for Raphael's death, which occurred from a fever in 1520, when he was only thirty-six years old. Behind Raphael's bier stand some of the chief works with which he had enriched the Vatican, as also his last painting, the celebrated "Transfiguration of Christ," which the artist left not quite finished. Raphael's death marks the beginning of the decline of the great art period of Italy.









ineffable sorrow, if his was a true heart seeking to regenerate religion on earth! For never was mockery more hollow. The Pope sat in the strong fortress of Canossa because he dared not trust his own Italians in the plain below. Henry expressed remorse only to save his kingdom, and went away with black hate gnawing in his heart. To one who objected that the Emperor's path to salvation had been made too easy, Gregory answered with bitter irony, "Never fear! He has gone away worse than he came."

It was true. In later years, he managed so far to regain his supremacy in Germany that he marched an army against Rome. He captured the city, and besieged Gregory in one of its strong towers, the still standing castle of St. Angelo. Henry, however, was obliged to retreat before the Normans of Robert Guiscard, who marched to the relief of the Pope. True to his old craftiness, Guiscard managed to find his profit in the expedition by sacking Rome while he was there. Henry still hovered in the neighborhood, and the Pope was compelled to retire with the Norman troops into Southern Italy, where he died in less than a year (1085). His last words were, "I have loved justice, and hated iniquity; and for that I die in exile."

Yet his cause triumphed. The pretensions of the popes remained on the high plane where he had placed them. Future emperors acknowledged his claims, at least in part, and for over two centuries thereafter the popes stand out in tremendous political prominence, until their power waned again through new causes of which Gregory and his time knew nothing.

Scarce ten years after Gregory's death the church began preaching the crusades. These prodigious outbursts of religious enthusiasm carried army after army of Europeans into Asia to wrest Jerusalem, the city of Christ, from its Mahometan conquerors. These armed hosts embraced many races. They were not national but religious; and the popes were recognized as the source and centre of the stupendous movement. Their power vastly increased. A strong pope was indeed the leading man in Europe, and kings and emperors bowed to his commands.

The pope generally regarded as representing the height of papal power is Innocent III., who ruled from 1198 to 1216. He interfered in the affairs of Germany and made an emperor. The king of France divorced his wife, and Innocent compelled him to take her back. To do this, he first excommunicated the king, and that failing, he laid an interdict on the whole of France. The interdict forbade all religious services in the land. No one could be baptized, no one could receive holy communion, no one could be buried with the rites of the church. The French people were overwhelmed with terror, and a general outburst of rebellion compelled the king to yield obedience to the Pope.

Innocent clashed also with King John of England. John refused to accept

an archbishop whom the Pope sent him. So Innocent excommunicated the king, declared him deposed, and urged the French to invade and capture his kingdom. They were on the point of doing this, when John submitted. In his craven terror, he even went further than was demanded. He resigned his crown absolutely to the church, that he and all his successors might receive it thereafter from the Pope as a free gift. He acknowledged the pontiff as his over-lord, and promised that one-tenth of all the taxes of England should be sent annually to its Roman master.

In the midst of all this power and triumph Innocent sowed some seeds which had no small part in their destruction. The church had grown through persecutions and martyrdoms; now most unhappily it became persecutor in its turn. We have seen how Innocent turned the crusades from their original purpose by preaching a holy war, or crusade as he called it, against John of England. That crusade had passed off in clouds and vaporings, but another which he started burst into blood and flame. This was directed against the Albigenses of Southern France, a people who differed from the church in certain matters of faith, and were therefore known as heretics. A so-called "holy army" assailed the Albigenses, laid waste their lands, stormed their cities, and slew over a million of the wretched people.

Innocent also founded the Inquisition, that frightful engine whose cruelty did so much to turn the people of Europe against the Catholic church. In his time originated two great religious orders, or brotherhoods of monks. One of these, the Franciscans, was founded by St. Francis of Assisi, on the basis of universal love, and tenderness toward all living things. Its labors have proved a help and hope and beauty to all the world. The other order, the Dominican, was a sterner body. Into its hands was entrusted the power of compelling people to believe as the church commanded. The Dominicans questioned all suspected persons as to their faith, and, if not satisfied, tortured them in many horrible ways. If the victim persisted in his heretic ideas, he was burned to death. This was the terrible "questioning" or Inquisition.

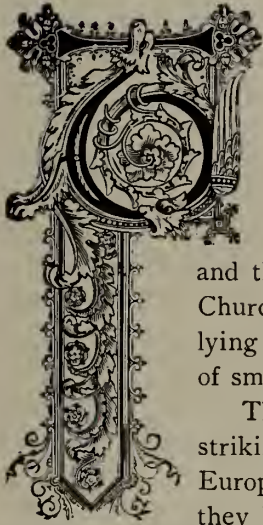
The plea urged by the church was that men's bodies were valueless as compared to their souls, hence any amount of bodily torture was really a kindness, if by it the victim was brought into the true faith. The world had not yet reached that degree of civilization where it realized that men's consciences cannot be forced or controlled, that faith must come from within, not from without. The Inquisition added nothing to the power of the church. It won over only the weak and the hypocrites. Strong men learned to hate and defy the torturers. Oppression opened the path to rebellion.



FREDERICK BARBAROSSA ENTERING MILAN

## Chapter XLIII

### THE CITY REPUBLICS OF MEDIÆVAL ITALY



To understand clearly the story of Italy during the Middle Ages, you must think of the country as divided into three parts. In the south lay the kingdom which Robert Guiscard had formed. This sometimes included the great island of Sicily, sometimes not. It passed through many hands, and was known at different times as the Kingdom of Sicily, that of the Two Sicilies, and that of Naples. In Central Italy lay the "States of the Church"; while the north of the peninsula and the great plain lying between the seas and the Alps was split up into a number of small city states, not unlike those of ancient Greece.

The growth and splendor of these cities is one of the most striking features of the Middle Ages. While all the rest of Europe was still sunk in poverty, ignorance, and barbarism, they had grown rich, cultured, and independent. They united in confederacies more powerful than those under Sparta; they ruled empires wider than that of Athens.

Most of them had been cities in the old Roman days, and had passed through the same fearful period of fire and desolation. Only their devastation had been even more terrible than that of the capital. The ruins of ancient Rome still tower stupendous among its modern buildings. Few of the northern cities retain more than the merest fragments of that mighty architecture.

In the days of the first German emperors the population of these cities must have contained a mingling of almost every blood on earth. Lombard and



old Roman-Italian were the dominant strains; but the slave system of Rome had brought into Italy the unfortunate of almost every race, who, in the centuries of disaster, were blended indiscriminately with their masters. Necessity taught hard lessons to this motley horde. There were no longer vast nations of Goths and Vandals to sweep resistlessly over them; but every petty lord and robber chief continued to prey upon them, until they had learned the lesson of resistance. When they gathered again into cities and surrounded these with walls, they found themselves easily able to beat off the lesser marauders. So the cities grew bigger, the walls stronger, and the people more and more independent and self-reliant.

Four of these towns stood out more prominently than the rest. They were Milan, which was the chief city of Lombardy, the central plain in the north; Venice in the northeast, at the head of the Adriatic; Genoa, occupying a similar position in the northwest on the Mediterranean coast; and Florence, farther south than these, in the peninsula itself, chief city of Tuscany, the ancient land of Etruria.

Milan was the first to become famous. Nominally the cities were all subject to the German emperors; practically they governed themselves. Once every twenty years or so a German army climbed laboriously over the Alps, and escorted a new emperor to be crowned at Rome. Then the cities bowed down to him. He helped himself to as much as he could in the way of tribute, kept his rough soldiers as well as he could from doing the same, and marched back again. Many of the cities began to feel that it was time to resist this last and largest of the robber chiefs. In the quarrel between popes and emperors most of the Italian cities supported the pope. His partisans were known as Guelphs; those of the emperors as Ghibellines. One of the most powerful of the emperors, Frederick Barbarossa, resolved to punish the rebellious Guelph cities, and in the year 1154 marched a formidable army into Italy. Some of the smaller Guelph towns submitted to him and begged for mercy; one resisted and was captured; but Milan, the strongest of them all, closed her gates and defied him. His army was wearied with long absence from home, wasted with sickness; and he found himself too weak even to besiege the city. Other cities promptly refused him entrance as Milan had done. Bands of the enemy hovered near, treachery surrounded him, and his retreat into Germany became almost a flight.

Great was the triumph of the Guelph towns; bitter the humiliation of the few Ghibellines who had remained faithful to the emperor. Frederick, however, was not a man to be defeated so easily. Four years later he came again with another army, expressly to punish the Milanese. For three years they withstood his attacks with the utmost heroism. City after city submitted, but



Milan held out. Frederick's German army faded away as the first had done; but he continued with immovable persistence in Italy, prosecuting the siege with the Ghibelline troops he had gathered there. At length a third German army reached him, and Milan surrendered.

After taking possession of the city, Frederick waited a month in solemn deliberation before announcing its fate. Then he commanded the trembling inhabitants to evacuate it and disperse. When the long sad train had passed out, he set his Italian soldiers to destroy the city. The walls were torn down, the houses, palaces, even the churches were demolished, and the entire place levelled with the ground (1162).

Frederick must have intended this as a terrible warning to all other rebellious cities. But how often force defeats its own object! The scattered Milanese became in every town the centres of pity and admiration, the partisans and preachers of revolt. Scarce was Frederick's army out of Italy before town after town rose again in rebellion against him. The tyrannical agents he had left in charge were everywhere driven out. A league was formed among the Lombard cities, and the very soldiers who had helped him destroy Milan now agreed among themselves to rebuild it. Their militias gathered on an appointed day at the desolate site, the Milanese themselves returned, and all hands set to work with such a will, that in six weeks a new and equally powerful Milan had risen on the ruins of the old (1167).

The resolute emperor, being alone in Italy, called a council of his subjects there to support him; but so few of the cities sent delegates that he found himself able to do no more than denounce the rebellious places in a fiery speech, after which he fled back across the Alps for the second time. Another German army and then another was raised by him with great exertion. The last one, the sixth which he had led into Italy, met the Milanese in decisive battle on the field of Lignano (1176). At first the Germans were successful; their charging cavalry had almost reached the *carroccio*, or sacred car, which bore the standard of Milan. The citizens wavered; but a band of nine hundred young men, who had formed themselves into the "Company of Death," knelt on the field, prayed God's help, and then threw themselves with reckless desperation upon the enemy. The Germans gave way before them, and the Italian army renewed its attack. The victory was complete. Frederick himself fled in disguise, and for a time was mourned by his court as dead.

The battle of Lignano broke the power of Frederick and established the liberty of the Italian towns. A treaty of peace followed, the first that Europe had seen between a sovereign and his subjects. The towns pledged themselves to pay a small yearly tribute, but beyond that they were free. They governed themselves, they upheld the pope, and they could make war or peace as pleased them.

The Hohenstaufen emperors, as Frederick and his descendants were named, were among Germany's most powerful sovereigns, yet the conquest of Italy proved beyond them. Their struggle against the popes and the Guelphic cities destroyed only themselves. Frederick's grandson, Frederick II., brought himself to ruin by such a war lasting from 1229 to 1250. Frederick II. was born in Italy and educated there under the great Pope Innocent III. His youth was brilliant and promising. He seems to have had a real regard and even affection for the Italians, and his war with them must be ascribed rather to their arrogance than to his.

From about the year 900, the power and wealth of the Italian cities had been for over three centuries steadily growing. The energy and intellect of their inhabitants made them the centres of manufacture and commerce for most of Europe. With their wealth and their military success increased also their self-confidence and their pride.

Frederick was fairly successful in battle against them; but the Pope excommunicated him, friends fell away from him, treachery surrounded him; and at last, worn out in health and spirit, he begged the mercy of the church upon any terms. He offered to lead a crusade to the Holy Land, with the promise that he himself would never return. Before even this submission was accepted by the exacting Pope, Frederick died, a despairing and heartbroken man.

The long war brought its punishment upon all alike. It had much to do, though indirectly, with the decay of the papacy; and it precipitated the downfall of the Italian cities. War, civil war, had become their accustomed state. There were Guelphs and Ghibellines in every city, and although the latter had originally been the supporters of the Emperor, they proved quite capable of maintaining themselves after his shadowy support had disappeared. Generally speaking, the Ghibellines were the aristocrats, the great lords who sought to rule the country, they cared little whether in the Emperor's name or their own. The Guelphs were the commoners and the lesser nobles, who, too weak to hope to rule themselves, were the more unwilling to be ruled by others. The names, however, had become mere rallying-cries of faction. Men called themselves Guelph or Ghibelline merely because their fathers had done so. There was a Guelph emperor and a Ghibelline pope. On each side were murders, massacres, reprisals. The fiery Italians were forever plunging into reckless, head-long contests. Chains and barricades stretched across the streets of every city; and at the war-cry men rushed from their houses to fight, they knew not whom or why. All they cared for was that their factional cry had been raised, their party was in the strife.

The long contests had led also to a great change in the methods of war. There were sieges, countermarches, elaborately planned campaigns. War had

become an art, and skilled generals were required to conduct it. These appeared among the nobility in every city. Once given the command, it was easy for them to clinch their power. They became masters where they had been received as servants. This happened in city after city, the people in many cases yielding their liberty indifferently, even gladly, where it saved them from the ceaseless turmoil of the days of faction.

These unhappy wars had yet another woful issue. Citizens could no longer sally forth to battle, and return to their work within the week or the month. Campaigns were perpetual, and skill with weapons was indispensable. A man must give his whole life to war, or hire some one to fight for him. This led to the employment of foreign soldiers, who, flocking from the rougher lands in the north, eagerly sold their swords to wealthy bidders. Formidable bands of these mercenaries were formed. They soon learned their power and made war on their own account, ravaging the lands they had come to protect. The smaller cities were in constant danger from them. One band even attacked Milan, and was driven off only after a pitched battle. The "Great Company," as one horde called itself, traversed Italy from end to end, pillaging and torturing everywhere. Its leader, a German duke, known as Werner, bore on his breast the motto, "Enemy of God, of pity, and of mercy." The old awful days of despair and ruin seemed to have come again to scourge the land.

Even the pope was not safe from the ferocious marauders. A company of them under the English captain, Sir John Hawkwood, held a pope in ransom for ten thousand crowns. The story is that the prelate sent them word that they should have the ten thousand with his curse or two thousand with his blessing; and they accepted the blessing, though with some grumbling that it came high at the price.

Small wonder the popes fled from such a distracted Italy. In 1309 they retired to France to live in quiet at the little city of Avignon. It is impossible for us to judge now of the necessity which may have compelled so radical a change in the papal policy. Of its results, however, we can speak positively. It lost to the popes that high supremacy in European politics which they had held for over two centuries. During the seventy years (1309-1378) that they remained at Avignon, they were more or less dependent on the French monarchs. Most of the popes elected during this period were French by birth. They were swayed by French ideas. Other nations began to look on them as mere vassals of France, and to resent their interference in other governments. In matters of religion the papal authority remained as yet unquestioned; but in questions of worldly government it was gone forever.

Rome, left to its own devices in the pope's absence, became a mere battleground between its most prominent families of nobles, the Colonna and the

Orsini. They made fortresses of the old ruins. The Colosseum was the stronghold of the Colonna, the Castle of St. Angelo of the Orsini, and from these the opponents sallied out to fight like ravening wolves in the streets of the unhappy city.

One strange, brilliant, fantastic spectacle flashes for a moment amid the gloom. Bulwer has immortalized it in a novel. Cola (Nicholas) di Rienzi was a poor Roman, a notary and a student, who, having long dreamed of the ancient glory of Rome, resolved to restore it. He explained to his friends the story of the ruins and inscriptions that surrounded them. He had allegorical pictures painted on the public walls, and with fierce and vehement oratory he interpreted their meaning. The nobles laughed at him. But suddenly he leaped from words to action, and, summoning the excited populace around him, drove the nobles from the city. Rome seemed all in an instant to become again a great and glorious republic. Rienzi was its tribune. He defeated the nobles in battle; he invited the other Italian cities to send delegates, and draw up a new scheme for the reunion of Italy under Rome. Many of these delegates actually arrived. The fame of the new republic spread far through Europe. In distant Asia Mahometan caliphs offered up prayers against this new danger which seemed to threaten them.

But it was all a dream. Rienzi was a mere visionary, utterly incapable of filling the high, strange station to which poetic inspiration had raised him. He went on amusing himself with empty pageants. Men fell away from him; he became hard, suspicious, cruel. He drank deeply, became mad perhaps, had himself crowned emperor, and committed a hundred other extravagances. In the end the Colonnas drove him from his palaces, and he was slain with every indignity by the very populace that had upraised him (1354).

The republics of Italy were almost at their last gasp. Genoa and Venice survived the rest. This was largely because they were maritime states whose interests abroad had kept them more or less estranged from the Italian civil strife.

Genoa became prominent as a naval power as early as the tenth century. So also did its near neighbor and rival, Pisa. The Mahometans had established themselves in the islands of Sardinia and Corsica, from which they ravaged the Italian coasts. This interfered with the commerce of Genoa and Pisa. So the two cities united their navies, and drove the Mahometans from the islands (1021). Corsica became a Genoese province, and Sardinia passed to Pisa. Thus began their maritime empires. But the allies quarrelled; naval battles between them became frequent. At last, in 1284, a newly constructed Pisan fleet paraded before the harbor of the Genoese, and challenged them to come out and fight. The Genoese, being unprepared, offered to accept the challenge



as soon as their ships were ready; but the Pisans sailed scornfully away. The ships of Genoa followed in hot haste, and overtook their rivals at Meloria. A great battle followed. The Pisan fleet was destroyed and the flower of its seamen, eleven thousand in number, were carried prisoners to Genoa, where they were kept as common laborers. The strength of Pisa was broken. All her possessions passed to her rival, whence arose the Italian saying, "If you want to see Pisa, you must go to Genoa."

The century that followed marked the height of Genoese power. The bulk of trade in the western Mediterranean was hers, most of the islands were her provinces, her colonies dotted the seashore as widely as had those of Carthage. The plains around the distant Black Sea, which had supplied the granaries of Athens, now supplied those of Genoa, and from Genoa, Europe. Her ships bore the crusaders to the Holy Land, and thus earned even there commercial advantages, colonies, and power. She grew to contest with Venice the trade of India and the East.

In this second struggle with a great commercial rival, Genoa seemed for a time likely to be again successful. Her fleet won a great naval battle at Curzola in 1298. Seven thousand seamen of Venice were brought captive to Genoa. Among them was that most famous of Venetians, Marco Polo. He had led the van of his country's fleet, and fought desperately. It was in the idleness of his Genoese prison that he wrote the fascinating books of travel which have familiarized all the world with his wanderings in China and the Far East.

The naval war between the two cities continued at intervals for a century. At last in 1379, the Genoese admiral Pietro Doria defeated the Venetian fleet, and reduced the enemy to such straits that the Venetians sent him a blank sheet of paper and begged him to write on it his own terms. "No," was the haughty answer, "not till we have bridled those horses of yours on St. Mark's." The admiral referred to some famous bronze horses on the great Venetian cathedral, and the ambassadors saw that he meant to enter and seize upon the city itself. So the Venetians determined to resist to the last. Their case seemed hopeless, but by resolute skill and courage they trapped the entire Genoese fleet in the harbor of Chioggia, whence it could not escape, and was starved into surrender. This broke Genoa's power in the East (1379).

Genoa's fortunes in the West were unwittingly destroyed by the most famous of all her citizens, Christopher Columbus. By discovering a new world, he disjoined or disturbed all the old lines of traffic. New and more powerful competitors clashed with the Genoese sailors. The ships of Spain and Portugal, England and Holland, brought goods to Europe from the wider regions of the great ocean; and the wealth which had centred itself in Genoa, spread now over these broader lands.

Venice had never seemed really a part of Italy. Her career and her fortunes from the first stood apart from those of the other cities. Her long and brilliant history has, therefore, little place in the story of Italy. It deserves rather to be recounted by itself. Let it suffice here to summarize it very briefly.

Even in her foundation, she differed from the other cities, dating, not from the Roman days, but from the centuries of destruction, during which fugitives began to gather on the islands off the coast at the head of the Adriatic. By degrees a city was formed among the islands; and whatever its founders may have known in their former homes, in Venice they had never once to yield themselves to the horrors of sack and conquest. Already in Pepin's time it had become a place powerful enough to defy him. He sent a fleet to attack the city, but the falling tide left his ships stranded and helpless in the mud off the great lagoon, where they were destroyed by the lighter boats of the Venetians. The first doge, or duke, of Venice was chosen by the people in 697, and confirmed in his appointment by the Emperor of the East at Constantinople. The relations between Venice and the Eastern Empire continued cordial until the new power had outdistanced the old, and the overgrown doges laughed at the feeble efforts of the emperors to control them.

Venice became the great naval and commercial power of the East. She had commercial stations everywhere. She fought with the important Asiatic city of Tyre, overthrew it and secured its trade, the trade from Persia and India. She turned aside a crusading army from Jerusalem, its destination, and with its help attacked Constantinople. The doge, Dandolo, who led the expedition, was over ninety years old, and the fiery young Emperor of the East, riding down to the shore in martial attire, ridiculed his aged and feeble enemy. But Constantinople was stormed, and much of the Eastern Empire fell into Venetian hands.

The doges claimed the Adriatic as a sea belonging solely to their city, and excluded other ships from it. This claim was confirmed by both the popes and the emperors. The city was called the "Queen of the Adriatic," the "Bride of the Sea"; and every year the doge performed the strange ceremony of sailing forth in a splendid ship, dropping a ring into the water, and going through a marriage service to unite the city and sea.

Venice was the bulwark of Europe against the Mahometans. Her fleets contested with them the dominion of the Mediterranean. She won great victories from them, and sustained severe defeats. Yet almost single-handed she maintained her position, and prevented their fanatic hordes from penetrating farther west by sea. The fight which finally broke the naval power of the Mahometans is counted one of the decisive events in the world's history. It

is called the battle of Lepanto (1571), and was won mainly by the Venetian ships, though under a Spanish admiral. Twelve thousand Christian slaves were liberated from the captured galleys.

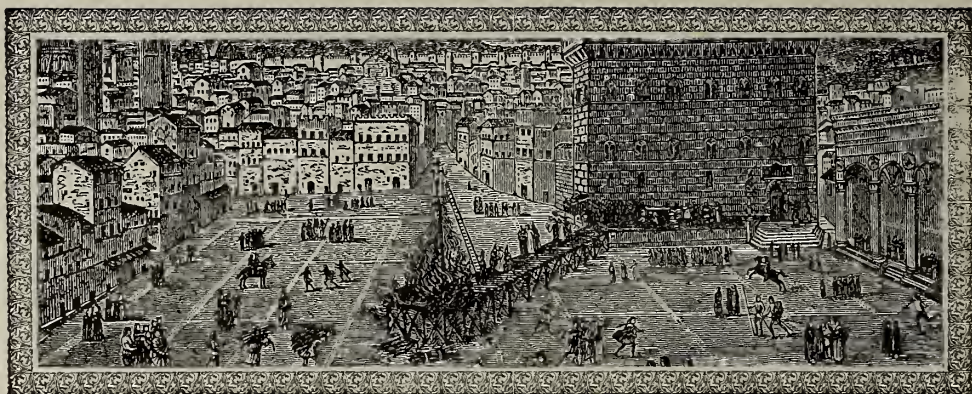
The inner state of Venice corresponded but ill with her triumph and magnificence abroad. Her republican government became gradually an oligarchy in the hands of a few aristocratic families. While still calling herself a republic, Venice sank under the narrowest and most merciless "ring" of tyranny that ever existed. The doges grew to be mere figureheads, and all real power was lodged in a council consisting at first of ten nobles, and afterward of three. The terrible "Three" held absolute power in their hands. Criminals were not openly tried. They were seized secretly and mysteriously, and brought before the Three, who condemned them, sometimes without a hearing. The noblest and richest Venetians were tortured to force confessions from them. A man might stand one day happy and prosperous among his friends, the next he had disappeared, and no one dared ask whither. Perhaps he never reappeared, perhaps he was seen again on the public scaffold, broken and worn to a skeleton by unnamable tortures. Men were even brought forth gagged to execution, lest they should scream out the horrors which they had endured.

Venice was the last existent of the Italian republics—if indeed she can be called a republic. No single tyrant ever rose in the city to overthrow the oligarchy. Her power and wealth faded, however, when the trade of the world expanded into wider channels, and the broad Atlantic superseded the narrow Mediterranean as the high-road of the world's commerce. She was a mere shadow of herself when the conquering Napoleon entered the city in 1797, and put an end to the "last of the Italian republics."



THE CRUSADERS ATTACKING CONSTANTINOPLE

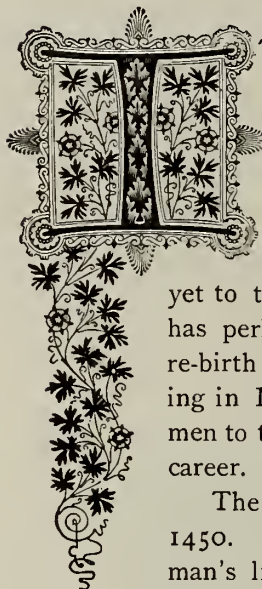




DEATH OF SAVONAROLA

## Chapter XLIV

### THE ITALIAN RENAISSANCE



**I**TALY has been the seat of five of the greatest movements in the world's story. Four of these we have shown you, passing like panoramas across the stage. We have traced the rise and fall of the Roman Republic, with its stern heroism; of the Empire, with its stupendous power and wealth; of the mystic, religious mastery of the popes; and of the opulent city republics of commerce. We have yet to tell you of the fifth movement, the one whose influence has perhaps been greatest of all. This is the *Renaissance*, the re-birth or re-awakening of life, of literature, and of art. Starting in Italy, this movement spread through all Europe. It roused men to think and to invent. It launched science on its splendid career. It transformed mediæval into modern life.

The date generally set for this remarkable outburst is about 1450. Within the next seventy years, the time allotted to one man's life, there occurred the Protestant Reformation, the discovery of America, the invention of printing, the beginning of modern astronomy. There is something impressive in the power of such an age, in its very prodigality of success. Note that not one of these great events was really a new thing—only its success was new. There had been reformers before Luther, but men's sluggish minds had rejected them, and they had failed. America had been discovered, we are told, again and again, by the Norsemen, by Madoc, by St. Brandon; but these wanderers failed to grasp the value of what they had done, and allowed life to creep on, unchanged. The printing-press had been known to the Chinese for ages, but they thought



of it as a toy, not as an engine to move the world. The Arabs had bungled with the telescope for centuries. Men with seeing eyes were needed to read through the glasses the construction of the universe. That is the real meaning of the Renaissance; it is the birth of the seeing eye, of the inquiring, understanding mind.

Of course it is not possible to set an exact date as the beginning of such a movement, or to trace with certainty its cause. Perhaps it was the slow natural growth of the human mind; perhaps it was, as some historians have explained it, the chance result of this or that accidental occurrence—perhaps it was the direct gift of God.

In describing the Italian part of its growth and glory, we must turn our attention more especially to the cities of Rome and Florence. Historians, seeking for comparisons, have called Venice the Sparta of mediæval Italy, because of its ever-narrowing oligarchy, which, while it gave vigorous and concentrated power to the government abroad, crushed individual impulse and aspiration at home. Even more aptly is Florence compared to Athens. The government of Florence was extremely democratic; every citizen took part in it, the love of liberty was intense in every breast. Faction and dispute at home paralyzed the energies of the nation abroad; but individual aspiration, individual effort, was encouraged and stimulated to the highest point. Never has any city, except perhaps Athens itself, produced so many truly great men in such rapid succession.

Florence, like Athens, was particularly liable to fall under the rule of demagogues. One man's power again and again rose above the rest, only to be as often overthrown, until at last the great house of Medici established a more lasting tyranny, and their chief became Duke of Florence and then Grand Duke of Tuscany.

The first Florentine citizen to gain world-wide fame was the poet Dante, who is ranked with Homer and Shakespeare among the earth's immortals. It is also in Dante that we can trace the first seeds of the Renaissance. He lived from 1265 to 1321, in the years when the Guelphic party, having destroyed the Hohenstaufen emperors, was everywhere triumphant. As a lad he was shy and intense, sure to burn out his intensity on whatever life brought him. Thus in Florence he became naturally an ardent patriot. He held offices and struggled for reforms. Then, during his absence from the city, there came one of the sudden, common enough, Florentine revolutions. His party, the "White Guelphs," were driven out by the "Black Guelphs" (1301), and Dante spent the rest of his life wandering through Italy, an exile from his beloved city. He had always been a poet, now he became a prophet as well. His great poem, the "Divine Comedy," not only sums up all the past and shows Italy as he knew

it, its religion, its factions, its beauty, and its crime: the poet's vision looks into the future as well, and foreshadows the growth and change that were about to come. Beatrice, the ideal woman whom Dante loved, is the heroine of his poem. In its three books he tells how he descended into hell (the *Inferno*), passed through the middle stage of the hereafter (the *Purgatorio*), and finally is shown by Beatrice heaven itself (the *Paradisio*). Through these wanderings the writer takes for his guide the great Latin poet Virgil. Something of the spirit of the old Romans flashes through the poem. It was the study of the classic authors, Latin and more especially Greek, that prepared men's minds for the Renaissance. It started with the revival of classic learning.

Petrarch (1304-1374), Italy's second great poet, shows this even more plainly. He was an enthusiastic collector of old manuscripts. He wrote in Latin more than in Italian, and expected to be remembered for his Latin works. Trifles which he thought of lesser importance he tossed off in Italian. Yet it is by these trifles, his exquisite little love-sonnets to his lady, Laura, that he is remembered to-day.

The father of Petrarch was expelled from Florence at the same time with Dante, and Petrarch was born during the exile. His life covers the time of the popes' residence at Avignon, and it was at their court that he was brought up. He was in Rome as the guest of the Colonnas during Rienzi's time, and was one of the visionary's most delighted supporters. He won enthusiastic praise for his poetry and learning, and was welcomed everywhere. "Princes have lived with me," he said, "not I with princes." The proudest moment of his life was probably in Rome in 1341. He was crowned with solemn ceremonies specially devised to do him honor, and was declared the "poet laureate," or laurel-crowned poet, of all Italy.

The enthusiasm of such a man for ancient literature naturally directed other men's attention to it. The collection of old manuscripts became a fad. Much that had been lost was found. Much that had been forgotten was re-understood. Men began to realize that life was a pleasant and good and beautiful thing in itself. The old nations had found it so. The tendency of one extreme of Christianity had been to represent this life as of no importance; it was a mere passage to the next, and nothing in it was worth a moment's thought. The actual physical joy which the old Greeks had found in mere living and inhaling the sunshine came like a revolt against all this icy asceticism. In his old age Petrarch set himself to studying Greek, that he might read of these things for himself.

The third writer of Italy's great trio, Boccaccio (1313-1375), expresses most fully this detail of the Renaissance, its eager comprehension of the deliciousness and worth of life itself. Boccaccio was also a Florentine, and though

he wrote both prose and poetry, he is certain to be best remembered by his collection of prose stories, the "Decameron." In this he catches up all the little popular tales of his time, and narrates them in a style so exquisite that his countrymen have always held him as a model of prose. Boccaccio introduced the regular study of Greek into the Florentine university, and he himself translated for his countrymen the great poems of Homer.

Meanwhile art was also blossoming into splendor. The architects of Florence were erecting stately palaces and solemn cathedrals. Her artists with the painter Giotto at their head were decorating the interiors of the great buildings with paintings, and the exteriors with statues. The soaring ambition of the proud city may be read in one of its decrees: "The Republic of Florence, mounting ever above the expectation of the ablest judges, desires that an edifice shall be constructed, so magnificent in its height and beauty as to surpass everything of the kind produced in the time of their greatest power by the Greeks and Romans."

Cosimo di Medici (1389-1464) was the great patron of this growing movement. The Florentines had long been the bankers and money-lenders for all Europe; and the Medici were the chief bankers of Florence, merchant princes indeed, whose wealth and sumptuous life have never been surpassed. Cosimo was the first of the Medici to hold supreme power in Florence. Though the forms of the Republic were preserved, he was practically its dictator. Yet so loved was he by the people, so generous in the help he gave to all the awakened intellectual life of the time, that the Florentines inscribed on his tomb the honored record, "Father of his Country."

One of the many poor scholars who had found a home and an education with Cosimo became pope at Rome under the name of Nicholas V., and reigned there from 1447 to 1455. Under him the wealth of the church also was devoted to art and literature. He conceived the idea of making Rome the most beautiful city in the world. His purpose was to impress deeply the pilgrims who flocked to it from all lands, to lead them through its architectural into a comprehension of its spiritual grandeur. To do this he set to work to rebuild almost the entire city. For over a century Rome had been in a state of sad decay. The long absence of the popes at Avignon had left it uncared for and crumbling. Then there had come an unfortunate quarrel in the church, and again, as in the old evil days, there had been two and even three rivals claiming to be pope at the same time. The city left to itself had become a mere nest of thieves and ruins. Nicholas V. gave it once more a splendid start on the upward career which was to make it the beautiful city of to-day.

In 1453, the Eastern Empire in Greece was overthrown by the Turks. The result was that Greek scholars with ancient manuscripts flocked into Italy.

A tremendous impetus was given to the artistic and literary spirit already existing. The Renaissance rose to its fullest power, and its impulse spread over all Europe. It escaped in other countries, however, the somewhat irreligious tone it had begun to take in Italy. Indeed, it seemed to deepen and strengthen the religious fervor among the peoples of the North.

In Italy its divorce from religion and all true nobility became marked. Lorenzo the Magnificent (1448-1492) had become the head of the Medicis at Florence, and under him the city acquired splendor indeed. He was the most liberal and generous among the patrons of art. He founded a school for artists, many of whom lived in his palace. He collected a museum of manuscripts, paintings, and statues. He wrote poetry which his courtiers assured him was superior to that of Dante. But through it all he was reckless, treacherous, and licentious. Under him Florence forgot her liberty, in the pursuit of pleasure, and grew, like ancient Babylon, into a city of sin.

Only one man dared stand face to face with Lorenzo, and tell him the crime he was committing against himself and his city. This was Savonarola, a monk who had come to Florence as a stranger from a little neighboring village. By his piety, his energy, and his eloquence he rose to be head of the monastery of San Marco, and he warned the Florentines in trumpet tones of their fall and degradation. He fancied he saw visions of the woe to fall on Italy. The impressionable people gathered in crowds to listen to him; they revered him as a saint, and honored him as a hero. They did everything except follow his advice and reform.

Lorenzo himself was impressed by the terrible earnestness and passion of the man. Instead of crushing him as he might easily have done, he sought to make a friend of him. The fierce reformer evaded the luxurious tyrant, and preached more and more bitterly against him. These two were typical of Renaissance and Church, each at its best. Courtiers hinted to the monk that he might be banished. "Tell Lorenzo," he answered, "that he shall go, but I shall stay."

It was like a lightning-flash of that spirit of prophecy which seemed at times to inspire the visionary monk. Lorenzo did go; he died. As he lay in his sudden illness, he would receive the last sacrament and blessing from none of the obsequious priests who surrounded him, but sent for Savonarola. He felt that it was only through such a good man as this, that he could really make his peace with God. "Go back," said the unrelenting priest, "it is not such as me he wants." But Lorenzo's messengers came again and again, promising in his name to do whatever Savonarola bade. So the stern monk stood by the dying bed of the "Magnificent." He demanded that Lorenzo do three things, if he wished the Church's pardon. First he must throw himself wholly on



God's mercy, and hope for nothing from his own merits, his fame, and his generosity. The shrewd prince saw readily the right of that, and promised. Next he was to restore all his wealth, so far as possible, to those from whom it had been taken, leaving his descendants only enough to live as ordinary citizens. This, too, he promised, though after long hesitation. Lastly Savonarola demanded that the prince should set Florence free again, as once she had been. Lorenzo gave no answer, but, turning his back upon the priest, lay silent and still with his face to the wall, until he died—unshriven (1492).

The power which had so twined itself about Lorenzo's heartstrings was lost to his family in spite of him. Florence, stirred to its depths by Savonarola, declared itself a religious republic with God as its head. The Medici were driven out. A day was appointed on which all the people came and laid their "vanities," their rich apparel, ornaments, and treasures at Savonarola's feet. The world beyond the city gates looked on in wonder. Savonarola began to preach against the sins of other cities, and of the Roman church. Fear took the place of wonder among the evil who were set in high places.

But all this self-renunciation was only a passing craze with the frivolous Florentines. They soon tired of these solemn, monkish ways, and sighed for their "vanities" back again. There were tumults; a rebellion was encouraged by a wicked pope, and Savonarola was overthrown. He was tortured and, by public approval, was strangled, and his body burned in the great square of the very city which had hailed him as its prophet. His public career covered, as in the beginning he had foretold it would, just eight years (1490-1498).

The wickedness of Italy was growing blacker and more appalling. It had invaded even the papacy. The crime of simony, which Hildebrand had driven from the church, came back in worse forms than ever. Alexander VI., a Spaniard of the family of the Borgias, was perhaps the most wicked of all the popes (1492-1503). His son was the terrible Cæsar Borgia, whose name, with that of his sister Lucrece, has become a horror to all succeeding ages. Cæsar, with his father's help, set to work to make for himself a kingdom in Italy, deliberately murdering all who stood in his way. This was done usually by slow and mysterious poisons. Lucrece was married to three princes in succession, one of whom at least was murdered by her brother to give Lucrece opportunity for a more brilliant match.

All Europe trembled before these secret assassins. Cæsar Borgia became lord of much territory around Rome. The plans of the wicked father and son seemed approaching assured success, when suddenly the two were stricken down together. Some writers say it was a fever seized them; but the popular legend represents them as caught in their own snare. They had prepared poison for one of their cardinals, and gave it to him at a banquet in his own house. By

some accident, or by the suspicion of their victim, the cups were changed, and the Borgias drank the draught they had themselves mixed. Alexander died a horrible death. Cæsar wavered long upon life's edge. Unable to assert himself, he saw a stranger succeed to his father's place; and he was hurried with all his treasures, like some unclean thing, from the papal palace of the Vatican. When he finally recovered, his power had passed away like a shadow.

Alexander was soon followed on the papal throne by Julius II. (1503-1513), who again worked, as Pope Nicholas had done, for the material splendor and adornment of Rome. He had excavations made among the old ruins, and brought to light many of the exquisite statues which had adorned the ancient city. The famous "Apollo Belvedere" was unearthed, and acted like a revelation on men's minds. Indeed, it was during the reign of Pope Julius that the artistic side of the Renaissance reached its highest expression.

Donatello and Michael-Angelo are the two great names in modern sculpture. Both were Florentines. Donatello was the artist who first broke fully from the old, hampering traditions, and started modern sculpture in its great career.

Michael-Angelo Buonarroti (1475-1564) ranks as the greatest of modern sculptors. Even among the ancient Greeks the master Phidias is the only one usually classed above him. But Michael-Angelo was far more than a sculptor. He had the varied, all-pervading power which is one of the most impressive features of the period. Indeed, his extraordinary career is worth dwelling upon, for in his many-sided genius he may be considered the typical figure of the Renaissance.

In his youth his talent was discouraged by his father, a poor but proud citizen of Florence, who opposed his son's following a profession then considered inferior. But the lad's persistence attracted the attention of the magnificent Lorenzo, who placed him in his school and made him his friend.

At Lorenzo's command he made beautiful statues. But Lorenzo died, and the critics of art would enthuse only over ancient work. Michael-Angelo made a beautiful Cupid, buried it, and then sent it all dirty to Rome. Every one was delighted with the supposed antique; and when the artifice was discovered, they admitted that a great sculptor had risen in their own day.

He worked at Rome, and then again at Florence. Two great pictures were wanted for the walls of the grand Florentine Council Hall. Angelo now stood forth as a painter, and was commissioned to paint one wall, while Leonardo da Vinci, the leading artist of the time, painted the other. A fierce rivalry arose, and Angelo's picture was adjudged the better of the two.

Pope Julius called him again to Rome, to beautify that city as architect and sculptor. Then, on a sudden whim, the Pope bade him paint instead of build.

Angelo pleaded that he was a sculptor, not a painter, and urged his young rival Raphael for the work. But the Pope was obdurate, and Angelo executed the paintings of the wonderful Sistine Chapel.

The next Pope set him at sculpture again in Florence, but insisted on his using a certain marble which had to be hauled far, over bad roads. So the great artist turned road-maker, and for eight years that seems to have been his main employment. Then, he became a military engineer, fortified Florence against a terrible siege, and was foremost in his city's defence. On its capture he was forced to flee and hide; but a pardon being assured him, he returned to painting and sculpture. The old cathedral of St. Peter, which had stood for centuries at Rome, was being replaced by the massive structure which towers there to-day. Michael-Angelo was made its architect, and gave himself to the work with religious devotion. It occupied the last twenty years of his long and strenuous life. During this time he turned to poetry as well, and crowned the diversity of his career by writing a series of sonnets which hold no mean place in Italian literature.

The three great painters of the age have been mentioned. In the order of their appearance they were Leonardo da Vinci, Michael-Angelo, and Raphael; and they are generally regarded as improving each upon his predecessor. Leonardo was, like Michael-Angelo, a man of varied genius: architect, sculptor, painter, and military engineer. His greatest painting is the famous "Last Supper" in Milan. The patronage of dukes and kings led him out of Italy; and he became as much a Frenchman as an Italian. He died at the court of a king of France, legend says, in the monarch's arms.

Raphael Santi (1483-1520), considered by many the greatest of all painters, lived through a short and calm existence in keeping with the serene tone of his art, and forming a singular contrast to the long and stormy career of his rival, Angelo. Raphael's genius was early recognized; he was called to Rome and became the personal favorite of the two artistic popes, Julius II. and his successor Leo X. He painted for them one splendid picture after another, until his death from fever, at the age of thirty-seven. All Rome mourned him, and his funeral was one of the spectacles of the age.

Raphael's second Pope, Leo X., was a Medici. That family had regained their power in Florence, and they seem now to have formed a scheme for wider dominion. They purposed to use the papacy as a means of establishing their power over all Italy. Leo X. was distinguished by all the artistic zeal and much of the irreligion of his family.

He was soon succeeded by Clement VII., another Medici, under whom an awful retribution came upon Rome for the wickedness which had been continually growing more horrible within her walls. A German army was formed

with the avowed purpose of pillaging the city. It traversed Italy, duke after duke letting it pass by him, or secretly aiding it on its way (1527).

Rome offered little resistance. It was stormed and given over to a sacking more dreadful and more complete than it had suffered in the wildest days of the Huns and Vandals. Clement, securely shut up in his fortress of St. Angelo, went from window to window looking out and wringing his hands. "Oh, my poor people!" he cried, "my poor people!" For seven months the army of brigands camped in the streets, working their hideous will, until even their brutal lust and senseless cruelty and savage avarice were sated. Torture and violation could wring no more money from the broken Romans.

Then the Emperor, in whose name this sickening thing had been done, somewhat tardily bestirred himself to repudiate it. He sought peace with the Pope, and Clement, forgetful apparently of the "poor people" in other cities, forgave him on condition that what remained of the army of invasion should be turned against Florence, and used to re-establish there permanently the dominion of the Medici.

So Florence, which had been in one of its chronic enthusiasms for liberty and no Medici, had in its turn to withstand a siege (1529). It was then that Michael-Angelo exerted himself to fortify and entrench his beloved city. There is a high and hopeless heroism about this last Florentine rebellion. The days of Savonarola were recalled, and God was once more declared King of Florence, the question being put to a regular vote in the assembly of citizens and carried, some eleven hundred voting for Him, and only eighteen against. The siege was long, but it was pushed with grim resolution, and could have only one termination. Famine and treachery drove the citizens to surrender. The famous Florentine Republic came to an end. The city had retained at least the form and officers of a republic, even when the Medici held all real power. Now the old machinery was swept away, the city with its dependent territories was made a duchy, and its tyrant Medici became Dukes of Florence.

The fall of these two principal cities is generally accepted as ending the Renaissance in Italy. Its period of greatest splendor and of greatest evil had thus extended from 1453 to 1527. Clement, on his return to power, started what has been called the "counter-reformation" in the Roman church. The church itself struggled to crush the internal evils which were destroying it. By degrees the respect of men returned to better popes, and with it returned something of the church's power. The Northern nations had broken away from it forever; but the Southern ones still clung to the old religious idea for which Rome stood. Within the past century the lasting vitality of this idea has again been strikingly demonstrated. In our world to-day the Roman Cath-



olic Church is still a vast influence, and many thinkers believe that influence to be upon the increase.

From 1527, however, Italy lay helpless beneath the feet of domestic tyrants and foreign kings. Dominion over her varied states shifted with every change of policy in the greater kingdoms to the north. These fought out their bloody feuds upon Italian soil. She became, as she has been called, "the battleground of the nations." Her common people sank into a misery as abject as it seemed hopeless.



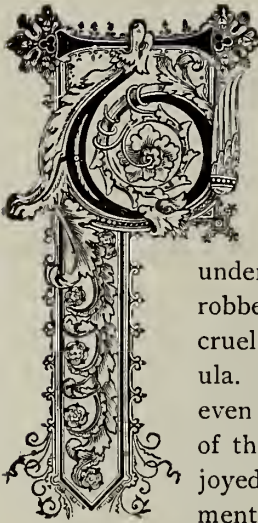
POPE LEO X.



BATTLE OF SOLFERINO

## Chapter XLV

### MODERN ITALY



THE dream of Italian unity, which had inspired Dante, and has swayed every noble Italian since his day, was left for the nineteenth century to realize. In the latter end of the eighteenth century, Italy was divided into about a dozen little states, of which only five had any size or importance. The "Kingdom of Naples" included Sicily and the south of the peninsula. It was under the rule of an absolute monarch, King Ferdinand, who robbed, tortured, and murdered his subjects with a ferocious cruelty and in a wholesale manner worthy of Nero or Caligula. He was assisted by his queen, an Austrian princess, even more bloodthirsty and treacherous than he. The "States of the Church" in Central Italy belonged to the pope, but enjoyed a certain amount of liberty and peace under his government.

Most of the north of Italy was subject to Austria, which was by far the greatest power in the land. Austrian dukes or generals ruled in Florence over Tuscany, in Milan over Lombardy, and in other smaller states. In the northeast Venice still retained its freedom as a republic, and governed the surrounding district of Venetia. In the northwest lay Piedmont, a power the most interesting of all, since its rulers were to become the kings of the Italy of to-day.

The lords of Piedmont had a threefold dominion. They held Savoy, the French province to the north and west of the Alps. This was their original home, and gave them their earliest title. Through all the Middle Ages they

had been known as Dukes of Savoy. Piedmont was added to their domain by slow degrees, some bits by marriage, others by conquest, but most by their own free consent. Many little cities, and even the large one of Nice, had voluntarily placed themselves under the protection of these strong, just, and humane Dukes of Savoy. Thus all the country of the lower Alps, both in France and Italy, was under their control. The mountain passes were easily defensible by the sturdy natives, so that no army could cross the Alps without Savoy's consent. Its dukes were known to European politics as the door-keepers, the "Janitors of the Alps." In 1720 the island of Sardinia passed to them by treaty, and it was from this that they took their best-known title, "King of Sardinia."

Piedmont, however, was their main strength. In it lay their capital, Turin. The people respected and trusted them; and these people were a far different race from those of lower Italy. Mountains breed men of courage, loyalty, and strength. Napoleon wrote home to France that one regiment of the Piedmontese was worth all the troops that could be gathered from the remainder of Northern Italy.

When Napoleon invaded Italy in 1796 he overthrew all the little governments we have described, and substituted four republics. Later, as his imperial ambition grew, he changed these republics into kingdoms for the members of his family. On his downfall, in 1814, the Powers, endeavoring to rearrange Europe, placed Italy so far as possible under its old sovereigns. Only the republics were destroyed; Venice was given to Austria, and the shadowy remnant of Genoa passed to Piedmont.

But this restoration was only superficial. The absolute power of the kings could not thus be handed back to them. The people had tasted freedom, and there were constant plots and uprisings, which no severity could repress. Austria, entrenched in the very heart of the land, stood firmly for absolute monarchy, and lent her troops to the little kings around her. Italy was kept in subjugation by Austrian bayonets, and by those alone.

Piedmont's king had been already recognized as representing the cause of Italian freedom. Yet even his subjects in 1821 demanded from him a constitution. He tried to temporize with them. As a matter of fact, when the Powers restored his kingdom to him, they suspected his liberal tendencies, and required from him a pledge that he would never grant his people the very thing they were now asking. So what could he do? The revolutionists were sincere when they sent him the message: "Our hearts are faithful to our king, but we must save him from perfidious counsels." His generals assured him that their soldiers would be loyal to him personally, but could be guaranteed no further. He refused to test them by giving the order to fire on the rebels.



It would have been easy to summon Austria to his help, but sooner than do so the kindly old king resigned his office. His brother, the next heir, was at a distance. So a young cousin, Charles Albert, was appointed regent till his arrival. Charles immediately granted the constitution. But the new king dashed in breathing fire and fury. He summoned the Austrians to his help, the constitution was promptly revoked, and the people were forced back into subjugation.

Young Charles Albert was ordered off to do penance, by fighting in the Austrian army. Its officers greeted him with a shout of ridicule: "Behold the King of Italy!" Yet the taunt came near to being prophecy. Charles lived to have that very title offered him; and it was his son, following out his plans, who actually won the rank.

In 1831, in default of nearer heirs, Charles Albert was allowed to become King of Sardinia and Piedmont, though he, too, was first compelled by Austria to pledge himself against a constitution. Of course the Piedmontese knew nothing of this, and they welcomed his coronation with delight. Secret societies of patriots had spread through all Italy; and at the head of the best known of them was Mazzini, a young Piedmontese. He promptly summoned "Young Italy" to rise against Austria, counting on the help of the new king. But Charles was too shrewd to thrust his head into the jaws of the Austrian lion. He put down the uprising with an iron hand. There were executions and imprisonments, and Mazzini had to flee from Italy.

For eighteen years there was no further step to mark outwardly the advance of Italian unity and freedom. Yet it was during those years that its main strength was built up. Charles Albert was educating his people and creating an army. All Europe was advancing along the path of constitutional government. With the growth of men's minds and hearts, freedom was becoming more and more inevitable, despotism more and more impossible.

At last, in 1848, rebellion flamed up all over Europe. In France alone was it completely successful. There a republic was again established. But the Austrian despots had their hands full at home, they had no time to spare for Italy. Charles Albert seized the opportunity to grant his people the long-deferred constitution, and no protest was uttered. The down-trodden states of Central Italy rose one after another against Austria; and Charles, also declaring war upon the common enemy, placed himself at their head. Piedmont, changing her ancient colors, adopted the Italian tri-color, red, white, and green. All Italy seemed burning to march under the flag; and troops came from Rome and even from distant Naples. It was then that the enthusiastic soldiers offered Charles the crown of Northern Italy. He refused it till it should be earned.





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